

School of Music
University of Washington Seattle, Washington

S99
2006
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presents

**TWENTIETH
CENTURY CLASSICS**

with the

UNIVERSITY SYMPHONY
Peter Erös, *conductor*

and guest artist

Natalya Kalendarev, *piano*

7:30 PM
February 21, 2006
MEANY THEATER

PROGRAM

CD#15,129

- ① NOBILISSIMA VISIONE SUITE.....21:24.....PAUL HINDEMITH
 (1895-1963)
 I. *Einleitung und Rondo*
 II. *Marsch und Pastorale*
 III. *Passacaglia*

- ② PIANO CONCERTO NO. 1 IN D^b, OP. 10.....16:17.....SERGEI PROKOFIEV
 (1891-1953)
 I. *Allegro brioso*
 II. *Andante assai*
 III. *Allegro scherzando*

Natalya Kalendarev, piano

~ INTERMISSION ~

- ③ THE FIREBIRD SUITE (1919).....21:01.....IGOR STRAVINSKY
 (1882-1971)
 I. *Introduction*
 II. *The Firebird and Its Dance*
 III. *Princesses Round Dance (Khorovod)*
 IV. *Infernal Dance of King Kastchei*
 V. *Lullaby (Berceuse)*
 VI. *Finale - Lento Maestoso*

NOBILISSIMA VISIONE SUITE

This suite owes its existence to a visit Hindemith paid to the great church of Santa Croce in Florence in May 1937. He was deeply impressed by the Giotto frescoes depicting the life of St. Francis of Assisi and, encountering the choreographer Léonide Massine soon after, suggested that they should collaborate on a ballet about St. Francis. Massine hesitated at first, but after consulting with writer François Mauriac he began to feel more favorably disposed towards the project. That summer Hindemith and Massine spent several weeks together, planning their "dance legend" on an island in the Bay of Naples, and by the following February Hindemith had completed the score. *Nobilissima Visione* was first performed by the Ballet de Monte Carlo in London in July 1938, with Massine as St. Francis and the composer conducting. The concert suite was prepared later the same year.

The Suite falls into three movements incorporating five of the eleven sections of the original score. The introduction to the first movement depicts Francis's meditation after he has renounced all worldly goods, while the rondo accompanies the mystical wedding between Francis and Lady Poverty. Next comes a light-footed march (with fugue trio), followed by a pastorale. Ballet and Suite alike conclude with a grand passacaglia: twenty variations on a six-bar ground bass, to which Hindemith added the inscription "Incipiunt laudes creaturarum" (Here begin Creation's praises).

~ Michael Steinberg, 1988

PIANO CONCERTO NO. 1 IN D^b, OP. 10

There are few if any composers who encapsulate the dilemma of being a twentieth century creative artist quite as poignantly as Sergei Prokofiev. He fled revolutionary Russia in 1918 to escape the smoldering cauldron of anarchy, yet he was never really happy on foreign soil, and less than twenty years later was back in the Motherland, accepting the loss of both personal and artistic freedoms inherent under the nihilistic Stalinist regime.

A fantastically gifted musician and virtuoso pianist, Prokofiev possessed a highly complex musical personality which one minute might lead him into rethinking 18th-century Classical ideals or 19th-century Romanticism, then iconoclastically railing against those very same traditions with brutish outbursts of mechanistic mayhem the next. As a result, his creative output is bewilderingly uneven in quality, yet when the spark of divine inspiration ignited his extraordinary genius for long enough, Prokofiev poured forth some of the most original and genuinely touching music composed this century.

The First Piano concerto was premiered by the composer in Moscow on 7 August 1912 and two years later served as his graduation 'exercise' from the Moscow Conservatory, winning him the coveted Rubinstein Prize in the process. The press wanted him "straight-jacketed", however, an outraged Sabaneyev declaring that "This energetic, rhythmic, harsh, coarse, primitive cacophony hardly deserves to be called music." Prokofiev, who actively courted notoriety,

fanned the flames of dissent by giving the Russian premiere of Schoenberg's decidedly thorny Opus 11 Piano Pieces.

Piano Concerto No. 1 is cast in three distinct sections although Prokofiev was particularly keen to emphasize the work's unity, describing the overall form as "a sonata-like *Allegro*, with the introduction repeated after the exposition and again, at the end, followed by a brief *Andante* inserted before the development, which takes the form of a Scherzo and Cadenza and also introduces the recapitulation": Prokofiev thus binds the whole work together as one large-scale sonata structure."

~ Julian Haylock, 1998

THE FIREBIRD SUITE (1919)

Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York City on April 6, 1971. He composed his ballet *The Firebird* between November 1909 and May 1910. The Firebird was first given by Serge Diaghilev's Ballets Russes at the Opéra in Paris on June 25, 1910. It was first given in America by Diaghilev's company on January 17, 1916, at the Century Theatre in New York, with Ernest Ansermet conducting. On three separate occasions (in 1911, 1919, and 1945) the composer drew concert suites from the complete ballet score. Ansermet led the first performance of the suite we hear this evening, that of 1919; the first American performance was probably given by the Boston Symphony under Serge Koussevitzky's direction in October 1919.

Stravinsky not only studied with Rimsky-Korsakov, he learned from him. Rimsky's flair for the exotic, his orchestral mastery, and the folk tunes he collected inform and saturate *The Firebird*, the score whose gorgeous lava-flow of sound established Stravinsky's international reputation. Considering the effect this music had on Stravinsky's career, it comes as a surprise to learn that he almost missed the chance to write it.

Serge Diaghilev, whose Ballets Russes turned around the visual taste of cultivated Europeans in the first decade of the twentieth century, was a great producer partly because he was a talent scout of uncommon fantasy and daring, yet in the case of *The Firebird* his instinct took time to find its target. Richard Taruskin, in *Stravinsky and the Russian Traditions*, has unraveled the tangled dealings that resulted in one of Western music's most brilliant scores. From Taruskin we learn that Diaghilev's original choice of composer for *The Firebird* had been Nikolai Tcherepnin, who withdrew from the project for reasons not entirely clear (though not before completing enough music to form the lovely sketch *The Enchanted Kingdom*). Anatoli Liadov, a man with a charming gift and a rather casual attitude about deadlines, was next in line. Many of us are familiar with the story that Liadov had only just gotten around to buying a supply of manuscript paper about the time Diaghilev was expecting the first installments of Liadov's *Firebird* to arrive, though Taruskin debunks that tale. What is true is that Liadov, for whatever reason, declined the *Firebird* project, as did the composer Diaghilev turned to next, Alexander Glazunov. Diaghilev

may even have courted another composer, Nikolai Sokolov, before contacting Stravinsky. "After four refusals," Taruskin writes, "Diaghilev would indeed have been frantic. He would have been ready for any plausible candidate who would accept the commission." Stravinsky was eager to try his hand at a ballet score for Diaghilev—indeed, as Taruskin says, he began writing the *Firebird* music more than a month before Diaghilev turned to him.

In his *Firebird* music Stravinsky evokes the world of an old Russian fairy tale. This is the story of Prince Ivan, who, wandering at night in a forest, finds himself in an enchanted garden where golden apples grow on silver trees. He sees a lovely, glittering creature picking the apples, and he captures her. The creature is the Firebird, who roams the forest performing good deeds and who is a magical being covered with dazzling, brilliant red feathers that flicker and glow like the flames of a fire. The Firebird begs Prince Ivan to release her. When he does, she gives him in return one of her feathers, telling him that the feather's magic will protect him from harm.

As dawn approaches, Prince Ivan discovers that he is in the park of an ancient castle. Thirteen beautiful princesses enter and begin to play with golden apples. Ivan gently approaches the princesses, and they dance for him. At daybreak, however, they hurry back to the castle. Ivan realizes he is in the domain of an evil sorcerer, Kashchei, and that Kashchei is holding the princesses captive. He decides to try to free them, though he realizes he will be turned to stone if the sorcerer catches him. Prince Ivan breaks into the castle, setting off an alarm of pealing bells. Ugly monsters rush from all sides, capturing the prince, and Kashchei himself appears. Just as Kashchei is about to turn Ivan to stone, Ivan remembers he has one of the Firebird's magic feathers. He waves the feather, and the Firebird herself appears. Her magic, stronger than the sorcerer's, causes Kashchei and his monsters to dance madly until they are exhausted. Then, to the sweet strains of a lullaby, she puts the warriors and the sorcerer into a deep sleep. The Firebird reveals Kashchei's secret to Ivan. Kashchei's evil soul is kept in a giant egg, hidden in the castle. She leads Ivan to the egg, and with a mighty blow he smashes it, causing Kashchei, his army of monsters, and the castle to vanish. The evil spell has been broken. The beautiful princesses are released, and those whom Kashchei had turned to stone are restored to human form. The story ends with everyone rejoicing in the triumph of good over evil.

The musical colors in *The Firebird* are rich and varied. In the suite we hear six selections from Stravinsky's musical setting of the story:

Introduction—We are plunged immediately into the supernatural world of a fairy tale.

The Firebird and Her Dance—Highly decorative music, resplendently colored.

Round Dance of the Princesses—The thirteen captive princesses amuse themselves by dancing in the garden of the castle. They arrange themselves into a circle and begin their gentle steps.

King Kashchei's Infernal Dance—Kashchei and his army of monsters dance wildly under the Firebird's magic spell.

Lullaby—To the strains of this lovely lullaby, the Firebird lulls Kashchei and his monsters to sleep.

Finale—This music comes at the very end of the story. Prince Ivan, the princesses who have been rescued, and the stone figures who have been magically transformed back into humans all gaze in silent wonderment at the dazzling Firebird. The mood changes from wonder, to triumph, to jubilation. The concluding majestic chords are the music's way of saying "and they lived happily ever after."

The Firebird not only changed Stravinsky's life, it dominated it. The 1919 Suite is still his most performed, most widely loved score. Stravinsky himself conducted it more than a thousand times. And once, a man on a train addressed him, quite seriously, as "Mr. Fireberg."

~ Michael Steinberg, 2006

NATALYA KALENDAREV has dazzled audiences throughout the United States and internationally, including Italy, Austria, and Israel, as well as on tour in her native Russia. Her performances have also been broadcast several times locally on KING-FM and televised in Moscow and Chicago. She has appeared at a broad range of venues, from the Governor's Mansion in Olympia to the Rachmaninoff Hall in Moscow. Her pianism prompted one reviewer to write "Immediately apparent was a tremendous technique at the command of a sharp musical intelligence and fingers of steel."

Her artistry has earned her awards and recognition around the world, including the Young Artist Competition in Moscow, Rotary Club Scholarship in Chicago, Brechemin Scholarship at the University of Washington, Solo Competition Award from the Ladies Musical Club of Seattle, the Green Lake Music Festival Competition in Wisconsin, and the Zinetti International Chamber Music Competition in Italy. An artist of great versatility, Kalendarev has performed as a recitalist, chamber musician, and soloist with orchestras internationally. She has also been an active participant in many music festivals, including the Seattle Chamber Music Society's Summer Festival, Methow Valley Music Festival in Winthrop (Wash.), and the Green Lake Music Festival in Wisconsin.

Kalendarev began formal piano lessons at the age of thirteen when she was accepted by the prestigious Special Music School for Talented Children in Moscow, and graduated with honors in the Masters Program from the world-renowned Tchaikovsky Conservatory in Moscow, where she studied with Valeriy Kastelsky. While at the Moscow Conservatory, Kalendarev was offered extensive solo and orchestra appearances throughout the former Soviet Union. She completed her doctoral degree at the University of Washington with distinguished pianists Bela Siki and Robin McCabe. While at the UW, she appeared as a School of Music Concerto Competition finalist with the Symphony, conducted by Peter Erös. She has also worked with well-known pianists John O'Conner, Victor Merjanov, and Helene Grimaud, and collaborated with conductors Vladimir Vais and Alexander Rudin.

Kalendarev is currently focusing on her solo career and is performing extensively in the U.S.. She previously taught at Moscow Conservatory and University of Washington, and has adjudicated piano competitions in Chicago. Information Ms. Kalendarev can be found at: <http://www.natalyapiano.com/>

PETER ERÖS is professor of instrumental conducting at the University of Washington School of Music. He was born in Budapest, Hungary, and is a graduate of the Franz Liszt Music Academy, where his teachers included Zoltan Kodaly and Leo Weiner. In 1956, during the Hungarian Revolution, he emigrated to Holland. At age 27, he was named associate conductor of the Amsterdam Concertgebouw Orchestra, a post he held for five years. In the summers of 1960 and 1961 he was a coach for the Bayreuth Wagner Festival, and in 1961 Erös was assistant conductor of the Salzburg Mozart Festival's production of Mozart's *Idomeneo*, among others, though 1964.

He then held the positions of music director and conductor of the Malmö Symphony Orchestra (1966-1969, Sweden), the Australian Broadcasting Commission Orchestras (1967-1969, Sydney and Melbourne; 1975-79, Perth), the San Diego Symphony Orchestra and La Jolla Chamber Orchestra (1971-1980), and the Aalborg Symphony Orchestra (1982-1989, Denmark).

As a guest conductor, Erös has appeared with numerous major symphony orchestras and opera companies on five continents, such as the Chicago Symphony Orchestra, the Cleveland Orchestra, the Seattle Symphony Orchestra, the San Francisco Symphony, the Israel Philharmonic Orchestra, the London Royal Philharmonic Orchestra, the Hamburg Philharmonic Orchestra, the Stockholm Philharmonic Orchestra, the Scottish National Orchestra, and others, including nine tours of South Africa. He received ASCAP awards in 1983 and 1985 for playing music by American composers.

Erös came to the UW School of Music in 1989 as conductor of the University Symphony Orchestra. He has also taught at the Amsterdam Conservatory and at the Peabody Conservatory of Music.

CLASSICAL

KING FM 98.1

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Violin I

Emily Terrell,
Co-Concertmaster
 Julia Tai,
Co-Concertmaster
 Matt Wu
 Lauren Roth
 Rebecca Kim
 Ian Ma
 Rachel Simon
 John Lee
 Kang Yu
 Teo Benson
 Samuel Byun

VIOLIN II

Derek Wong*
 Eric Wong
 Lisa Mahlum
 Aurora Burd
 Heather Carman
 Sean Chang
 Fayette Shaw
 Grace Moon
 Stephania Diamant
 Keisuke Nastume

VIOLA

Brianna Atwell*
 Annika Donnen
 Dane Armbruster
 Julia King
 T. J. Pierce
 Ruth Navarre
 Pam Burovac
 Kore Hanratty
 Sam Whittle
 Heon Jung
 Shannon Whitney
 Dane Guidon

CELLO

Joanne deMars*
 Brendan Kellogg
 Janice Lee
 So-Young Lee
 Suhrim Choe
 John Yoon
 Sigma Chang
 Lillie Padgitt-Cobb
 Sandy Kuan
 Ruth Marshall
 Rachel Orheim

DOUBLE BASS

Bren Plummer*
 Anna Brodie
 Evan Muehleisen
 James Tseng
 Will Jameson
 Brett Nakishima
 Peter Griffin

PICCOLO

Pamela Saunders

FLUTE

Svetlana Abramova*
 Pamela Saunders
 Sarah Carr*

OBOE

Gabriel Renteria*
 Bruce Carpenter

ENGLISH HORN

Bruce Carpenter

CLARINET

Matthew Nelson*
 Kent van Alstyne

BASSOON

George Hamilton*
 Paul Swanson

CONTRA BASSOON

Kirsten Alfredson

HORN

Maxwell Burdick*
 Josiah Boothby
 Kesrel Wright
 Cory Schillaci
 Veronica Reed
 Kenji Ulmer

TRUMPET

Akash Shivashankara*
 Carey Rayburn

TROMBONE

Colby Wiley
 Caleb Lambert
 Daniel Rossi

BASS TROMBONE

J. J. Cooper

TUBA

Joseph Schultz

TIMPANI

Paul Pogreba

HARP

Ashley Wong

CELESTE/PIANO

Meena Hwang

PERCUSSION

Aaron Voros*
 Joel Orsen
 Michael Horgan

**denotes principle*